CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

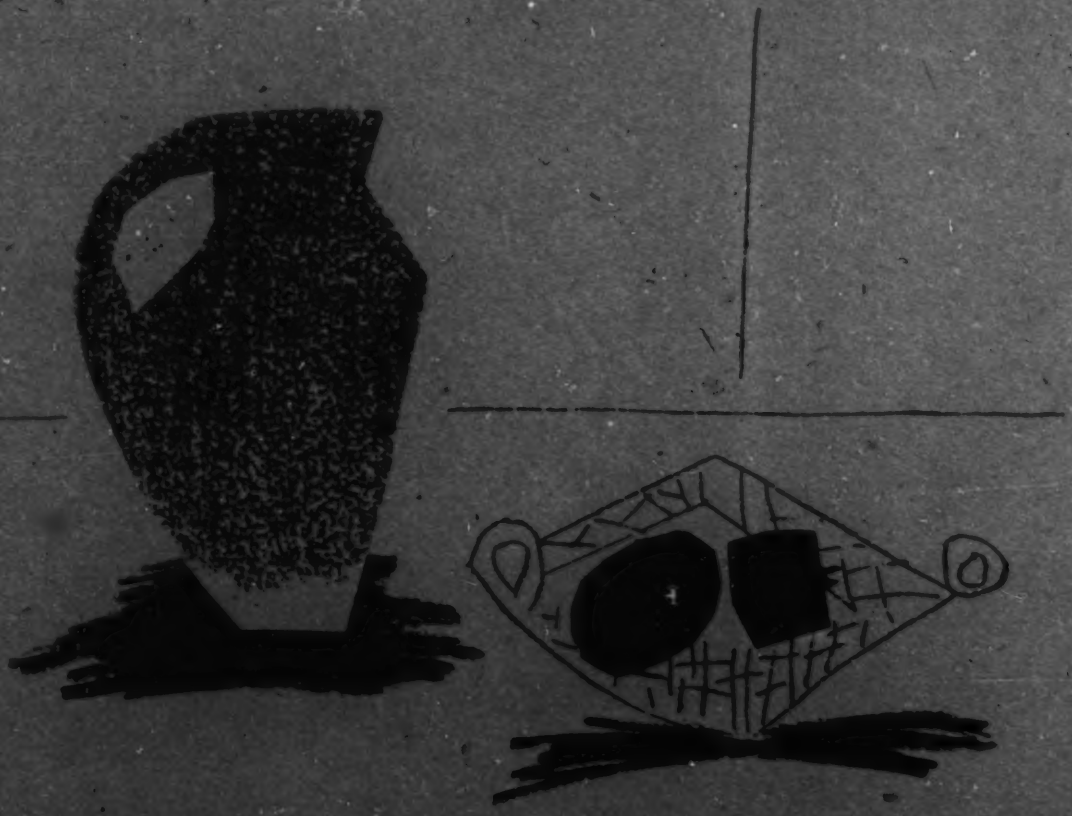
Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers

Serial numbers: Each title is given a seven-figure serial number in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright, microfiche edition: Arts Council of Great Britain and Chadwyck-Healey Ltd, 1975

Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford.



Picasso

55 LITHOGRAPHS 1945-1947

Picasso 55 LITHOGRAPHS 1945-1947

The Arts Council of Great Britain

The Arts Council is deeply grateful to M. Henri Kahnweiler,
whose name has so long and so prominently
been associated with the School of Paris,
for the loan of these lithographs

Printed by Lund Humphries • Typography by Herbert Spencer MSIA

INTRODUCTION

Picasso is always on the move. A restless spirit and an enquiring mind, the heritage of twentieth-century man, ever drive him to seek a fresh stimulus, and his seeing eye never ceases to range not only over the world of natural appearances, but through the created works of every age. 'The artist,' he himself has said, 'is a receptacle for emotions that come from everywhere: from the sky, from the earth, from a scrap of paper, from a passing shape, from a spider's web. That is why we must not discriminate between things. Where things are concerned there are no class distinctions. We must pick out what is good for us where we can find it—except from our own works. I have a horror of copying myself. But when I am shown a portfolio of old drawings, for instance, I have no qualms about taking anything I want from them.'*

But whatever he takes he makes essentially his own. Ever since, at the age of fourteen, he painted portraits of astonishing accomplishment in the manner of Velasquez, he has helped himself liberally. Cave drawings, negro sculpture, the mythology of Greece and Rome, Etruscan bronzes, frescoes and romanesque sculpture from his native Catalonia, illustrations from Spanish manuscripts of the tenth century, mediæval stained glass and Chinese art are only some of the sources from which in his successive periods he has drawn.

* From: A. Barr, *Picasso: Fifty Years of His Art*, p. 273, New York, 1946

He is one of those rare beings who are fated to be great, both as a man and an artist, and who create a new vision. He has often been called destructive rather than creative because he has talked of breaking up appearances and because he has said: 'In my case a picture is a sum of destructions.' But he is only destructive in the sense that a poet is destructive when he breaks up language so that he may build a new language with allusions from every level of consciousness. This creativeness which destroys before it builds again is the basis of the analytical technique of cubism, Picasso's great contribution to the art of this century.

Cubism, like many other terms which have been accepted in the vocabulary of art, was meant to be a name of ridicule. The cubists were, and in some quarters still are, showered with derision and abuse, just as the pre-impressionists Constable and Turner, the impressionists themselves, and the post-impressionists van Gogh and Cézanne, were discredited in their own time. The essence of cubism lies not in cones, triangles, cubes and other geometrical figures, but in the artist's complete liberty to create form with a deliberate disregard for the imitation of external nature. Imitation was the basis of the humanist and naturalistic art of the Rennaissance, which, especially in the imitation of the human form, derives from the classical tradition. But the classical tradition is the great exception. Every other artistic style, including early and mediæval Christian art, being occupied with supernatural values, employs a more or less abstract idiom. Picasso, though notorious chiefly for his abstract art, has a real comprehension, quite beyond the academic, of the essence of the classical, as we can see in several of the lithographs shown here.

Picasso's fertility of invention is equalled only by his technical virtuosity. Brush, pen, pencil, the etcher's needle and the lithographer's chalk all respond readily to his touch. Paper, canvas, stone, metal, clay, have each been his chosen medium; and now at the age of sixty-six he has entered a new ceramic phase in which he has just completed a large series of painted plates, chargers, jugs and vases in a primitive pottery at Vallauris. In addition to these ceramics and his paintings he has produced during the past two years a series of lithographs here shown for the first time in England. Hitherto his graphic work has chiefly been in the techniques of etching and aquatint, and especially in the field of book illustration he has done several memorable series of plates. Balzac's *Le chef d'œuvre inconnu*, the *Metamorphoses* of Ovid and the more recent

illustrations to Buffon's *Histoire Naturelle* will always rank among the world's great illustrated books.

In these recent lithographs Picasso exploits the medium far more fully than he has ever done before. Brush, chalk, pen, and once again his own thumb, are all used, sometimes in combination, to give that wonderful variety of effect which can be best achieved in, of all the graphic mediums, the lithograph.

In describing this collection one might call them *Thèmes et Variations*, the title chosen for the substantial portfolio of reproductions of drawings by Matisse which was published during the war. The themes are those which have chiefly occupied Picasso in his post-war period and recur in his paintings and in the ceramics already mentioned. Once again there is a return to prehistoric cave-paintings and to classical mythology; and the centaurs, fauns and piping satyrs are also the subject of the monumental panels which the artist has recently given to the Museum at Antibes. Then there are animals, birds and shells in the romantic naturalism of the lovely illustrations to Buffon. Other subjects, such as the owl perched on a chair, indicate a cubist revival in which the forms are strengthened with heavy outlines. Above all there is a series of portrait heads of his new model in which his ability to exploit a motif to the full is magnificently shown. The unfolding of a theme can often be followed more or less easily, as Picasso frequently dates his drawings. Each one stands on its own, however, and in no sense are they preliminary trials for a final version.

The savagery and sadness of his war period are here laid by for a calmer and more contemplative mood. He tends, perhaps, to become repetitive, but the general impression is one of undiminished mastery and vigour and the absence of any limitation to his creative power. This power appears to be intuitive and superhuman and from it derives the continuous flow and renewal of his inspiration. In the return to classical subjects and in the new version of cubism, Picasso is reaffirming the symbols that have always had the greatest validity for him. In his complete maturity he shows us the timelessness, the mystery and the love that are the essence of all great art, in which one does not hesitate to include his own.

PHILIP JAMES

Catalogue of Lithographs

1945-1947

The sizes given are those of the
maximum height and width
of the image and not of the stone or the paper

Each lithograph has been issued in an edition
of fifty proofs numbered and
signed by the artist. They were printed
by Fernand Mourlot, Paris, and the stones have
been destroyed

1 HEAD OF A BOY
12¾ × 9 inches Dated 7.11.45
Perhaps the idealised portrait of a boy in the Resistance. It may be compared with the portrait in oils in the photograph by Lee Miller, reproduced in Barr, op. cit., p. 244

2 HEAD OF A YOUNG WOMAN
12¼ × 9¼ inches

3 HEAD OF A WOMAN (full face)
10¼ × 8¼ inches

4 HEAD OF A WOMAN ON A BLACK BACKGROUND
12¼ × 9¼ inches

5 HEAD OF A WOMAN ON A BLACK BACKGROUND
12¼ × 9 inches

6 HEAD OF A YOUNG GIRL
15 × 12¼ inches

7 HEAD OF A WOMAN WITH HAIR-BAND
12¼ × 10 inches

8 HEAD OF A WOMAN ON A WHITE BACKGROUND
13¼ × 10¼ inches
The light in the eyes and all the planes of the head are brilliantly realised in a bold silhouette-like technique

9 SKULL AND BOOK
12¾ × 17¼ inches

10 THE CIRCUS
12 × 15¼ inches

11 THE BULLFIGHT
12 × 17 inches
A subject from his native country treated in the manner of a cave painting with its qualities of magic and ritual

12 EIGHT NUDES
12¾ × 17¼ inches
Dated: Dimanche 13 janvier 46

13 TWO NUDES
12¼ × 16¾

14 MOTHER AND CHILD (I)
25 × 15 inches Dated: 29.1.47

15 MOTHER AND CHILD (II)
25½ × 18 inches Dated: 29.1.47

16 SHELLS AND BIRDS
9¾ × 13½ inches

17 RAM'S HEAD
9 × 13½ inches

18a PIGEON ON A WHITE BACKGROUND
15½ × 20½ inches
Dated: Dimanche 2 fevrier 1947

18b PIGEON ON A BLACK BACKGROUND
12 × 17¾ inches Dated: 4.2.47

19a THE WHITE PIGEON
10¾ × 17¾ inches Dated: Dimanche 2.2.47

19b THE YOUNG PIGEON
8¾ × 15½ inches Dated: 11.3.47

20 OWL ON CHAIR
25½ × 19½ inches Dated: 20.1.47
From a painting of the same subject done the previous day
See 'Cahiers d'art, 23e annee, I, 1948
For a version of this plate in two colours see No. 48

21 OWL AND A CANVAS
25 × 18¾ inches

22 THE BLACK OWL
25 × 16 inches Dated: 20.1.47

23 PERCHED OWL
21 × 17½ inches Dated: 21.1.47

24 THE BLACK BULL
16¾ × 23¾ inches Dated: Dimanche 20.4.47
The bull, of special significance to a Spaniard, occurs frequently in the symbolism of Picasso, notably in the great allegoric mural 'Guernica', where it represents dark implacable power

25 THE BULL
11½ × 16 inches

26 TWO NUDE FIGURES
19½ × 25½ inches Dated: Dimanche 23.3.47

27 TWO WOMEN
19½ × 25½ inches Dated: Dimanche 23.3.47

28 FLOWERS WITH A GLASS
15½ × 21½ inches Dated: Dimanche 20.4.47

29 FLOWERS AND DISH OF FRUIT
18½ × 24 inches Dated: 7.3.47

30 STILL-LIFE WITH STONE JUG
18½ × 23½ inches Dated: 31.3.47

31 SEATED NUDE
12½ × 19½ inches Dated: Dimanche 11.5.47

32 TWO PIGEONS
15 × 21 inches Dated: 19.5.47

33 BATHSEBA AND DAVID (white on black)
25½ × 18¾ inches

34 BATHSEBA AND DAVID
25½ × 18¾ inches
Dated: Dimanche 30 mars 1947
First state. After the painting 'Bathseba and David' by Lucas Cranach. (Kaiser Friedrich Museum, Berlin.) Illustrated in Friedlander and Bosenberg, 'Die Gemälde von Lucas Cranach', 1932, pl. 173

35 BATHSEBA AND DAVID
25½ × 18¾ inches
Dated: Dimanche 30 mars 1947
Second state

36 THE CENTAURESS
19½ × 25½ inches Dated: Dimanche 16.1.47

37 CENTAUR AND BACCHANTE
19¾ × 21½ inches. Dated: Dimanche 2.2.47

38 CENTAUR, FAUN AND NYMPH
19½ × 25¾ inches Dated: Dimanche 2.2.47

39 TWO FIGURES (black and grey)
19½ × 24 inches Dated: Dimanche 11.5.47

40 HEAD OF A WOMAN ON A BLACK BACKGROUND
23¾ × 17½ inches Dated: 29 juin 47

Lithographs 41 to 53 are not illustrated in this catalogue

41 WOMAN'S PROFILE
19¾ × 12½ inches Dated: 26.3.47

42 WOMAN WEARING A NECKLACE
24 × 16¾ inches Dated: 29.3.47

43 WOMAN'S PROFILE ON A BLACK BACKGROUND
24 × 17½ inches Dated: 2.4.47

44 WOMAN'S PROFILE ON A BLACK BACKGROUND
21 × 14½ inches Dated: 29.3.47

45 TURTLEDOVES (yellow)
17½ × 20 inches Dated: 29 juin 46

46 TURTLEDOVES (violet)
17 × 20 inches Dated: 29 juin 46

47 TURTLEDOVES (yellow and violet)
17½ × 20 inches Dated: 29 juin 46

The combination of the two preceding plates suggests an analogy with the musical form of the canon in which two voices sing a theme at an interval of a few beats. The printing together of the two versions gives a third-dimensional quality

48 OWL ON CHAIR (black and brown)
25½ × 19½ inches Dated: 20.1.47

49 WOMAN IN ARMCHAIR (6 colours)
19¾ × 12½ inches
Dated: Dimanche 16.2.47

50 NUDE WITH NECKLACE AND RECLINING FIGURE
19 × 23 inches
Dated: Dimanche 11.5.47

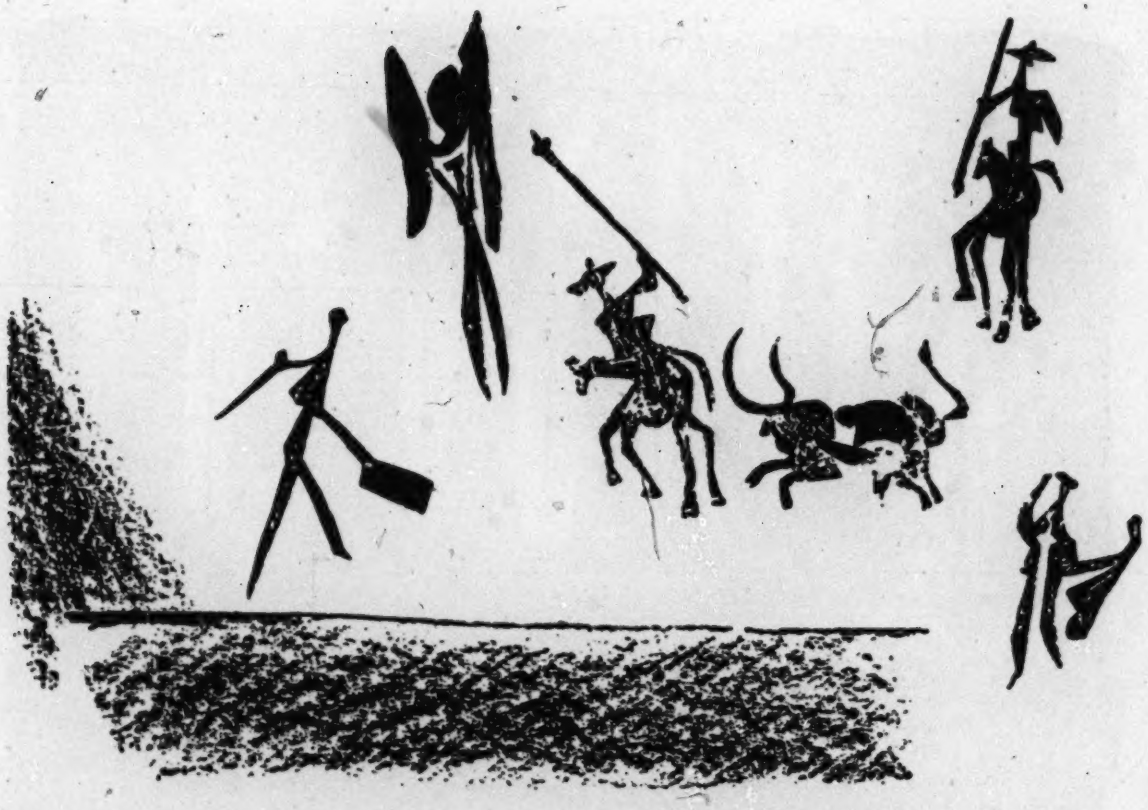
51 FEMALE NUDE
18½ × 24 inches
Dated: Dimanche 16.5.47

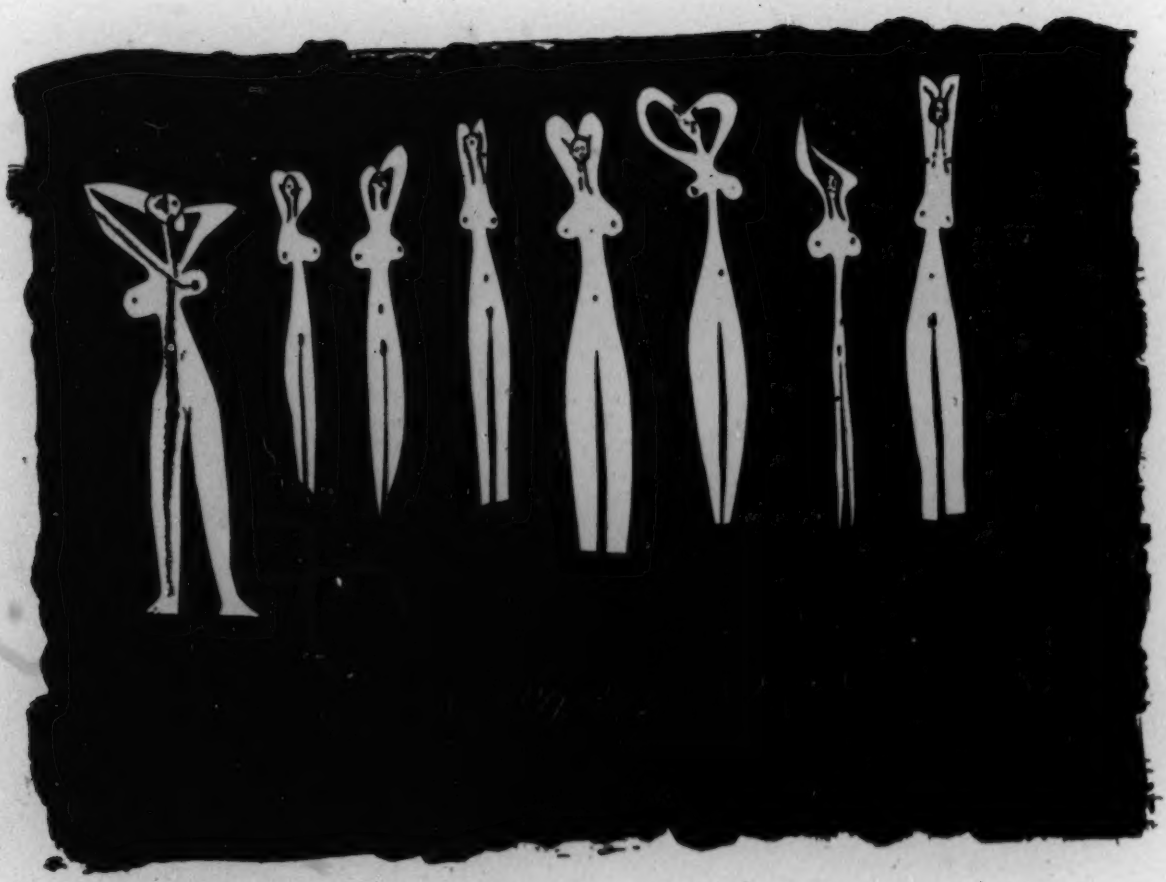
52 STILL-LIFE (THE GLASS)
15 × 19½ inches Dated: 8.8.47

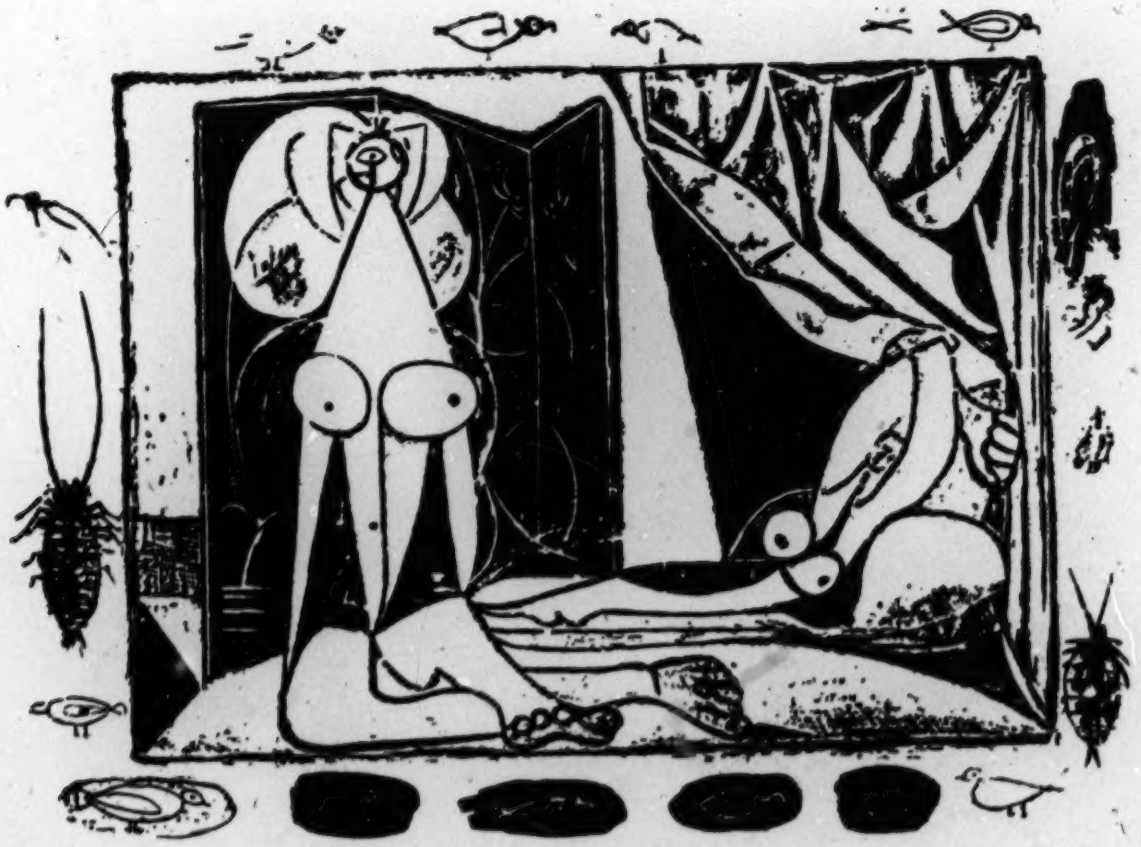
53 BOUQUET AND COMPOTIER
17¾ × 25¾ inches Dated: 10.5.47

9 7.11.45.

2.11.45.







18a

Dimanche 2 février 47

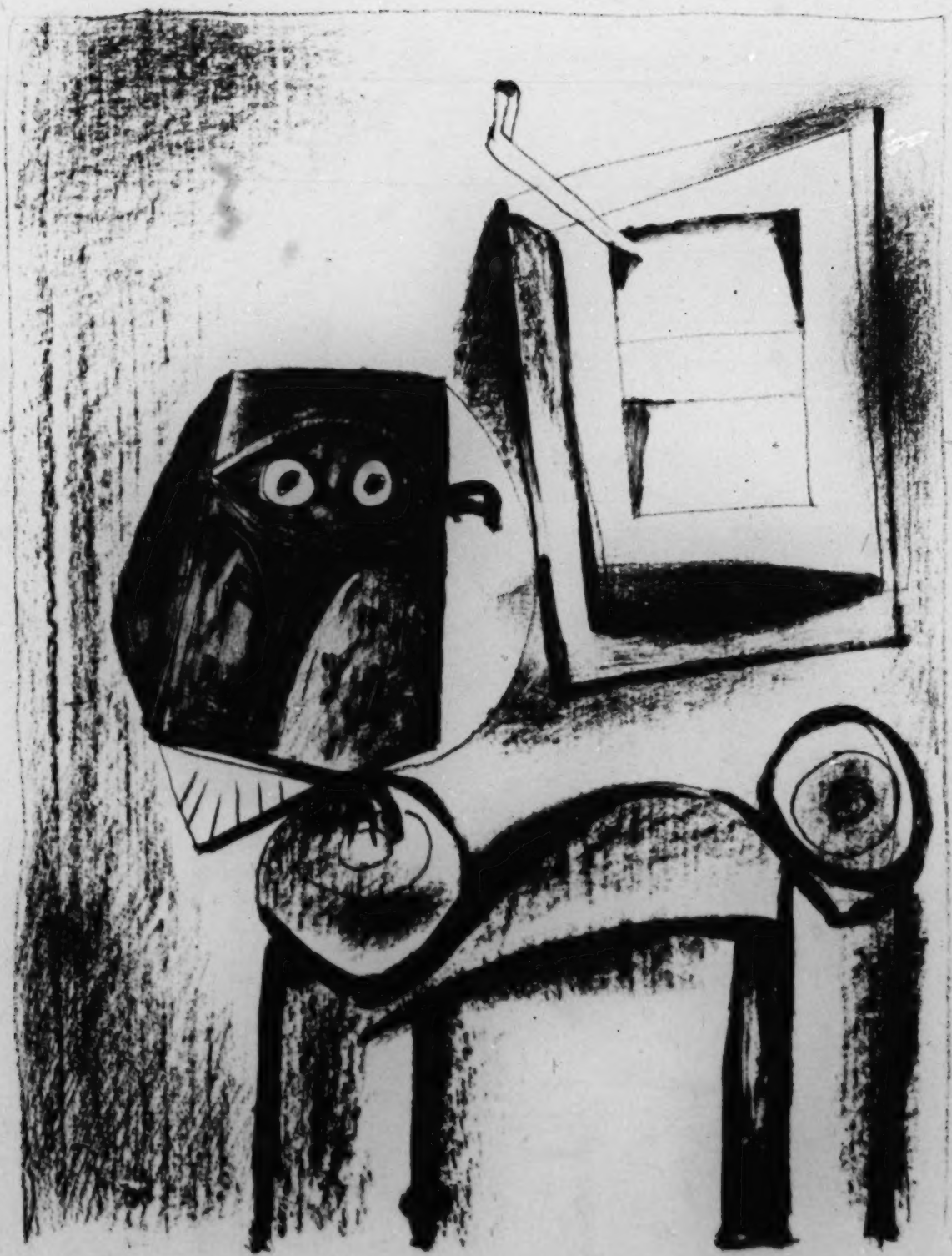
18b

4.2.47.

19a

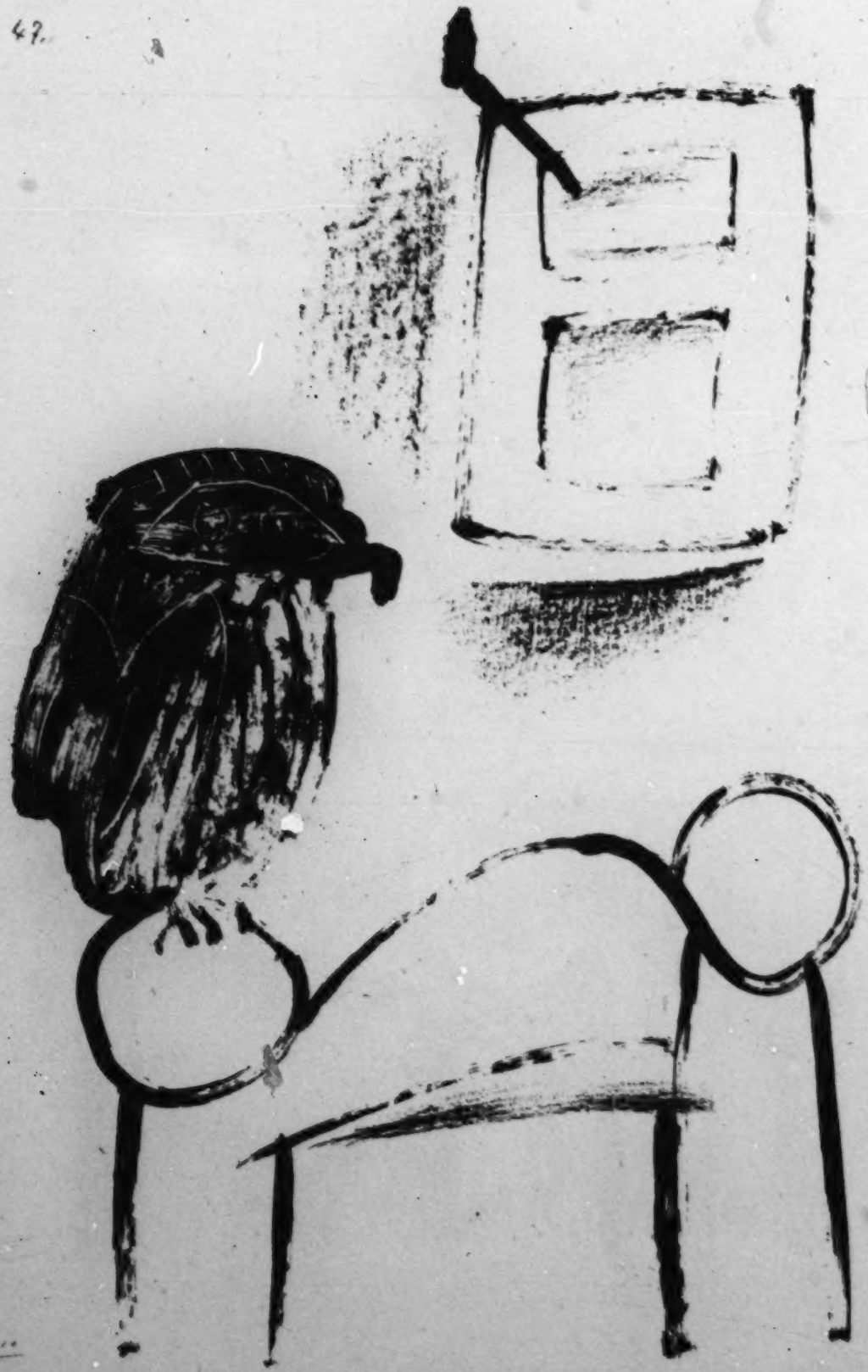
19b

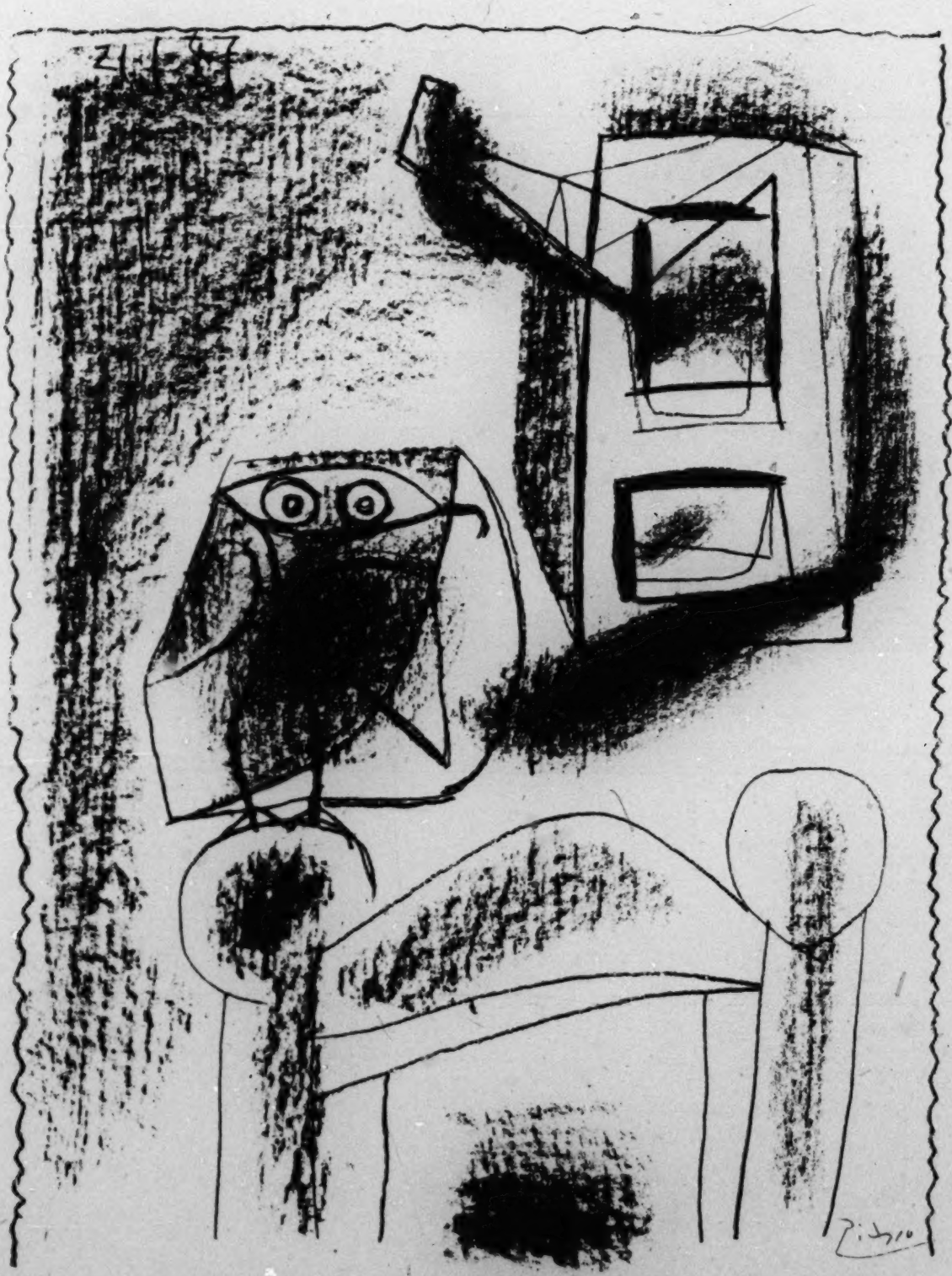
20.1.47.

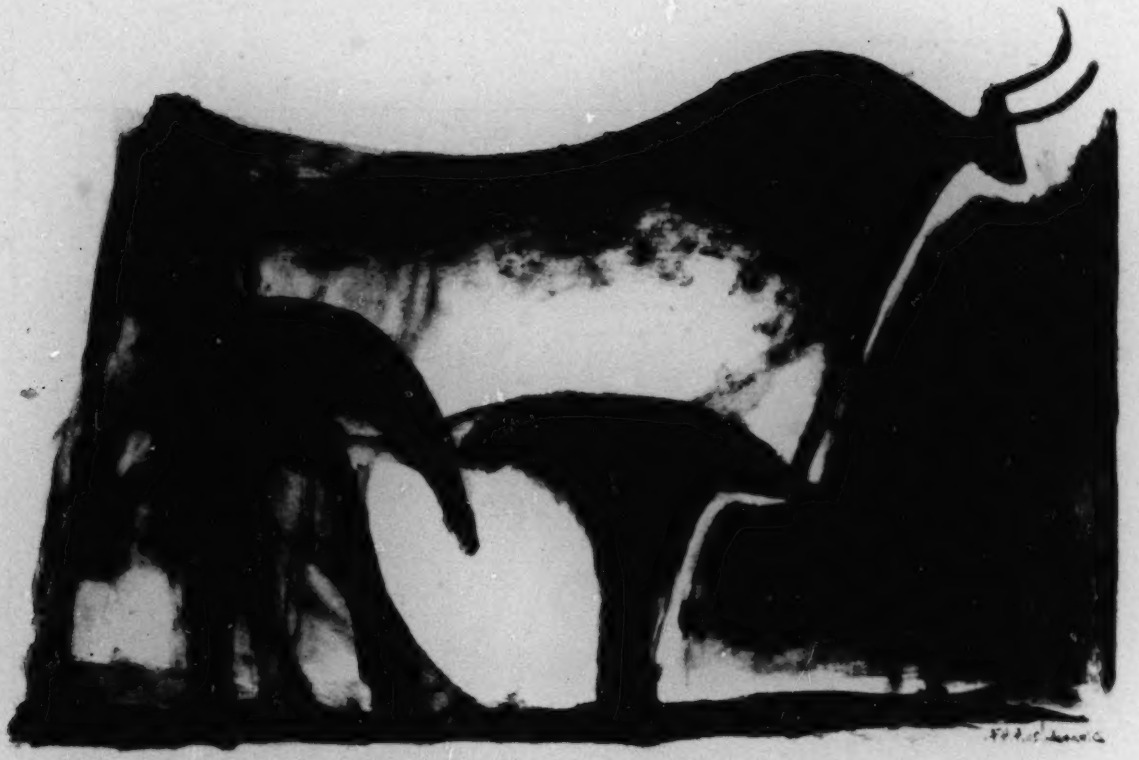


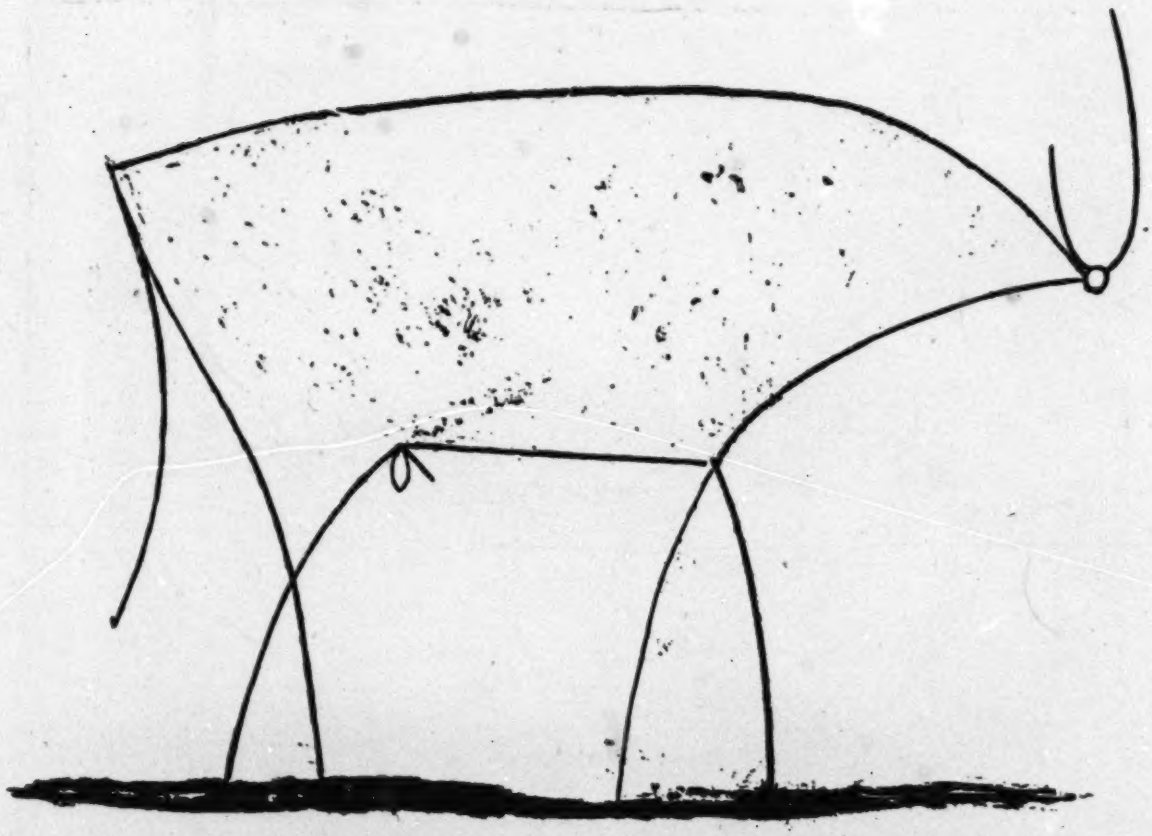
22

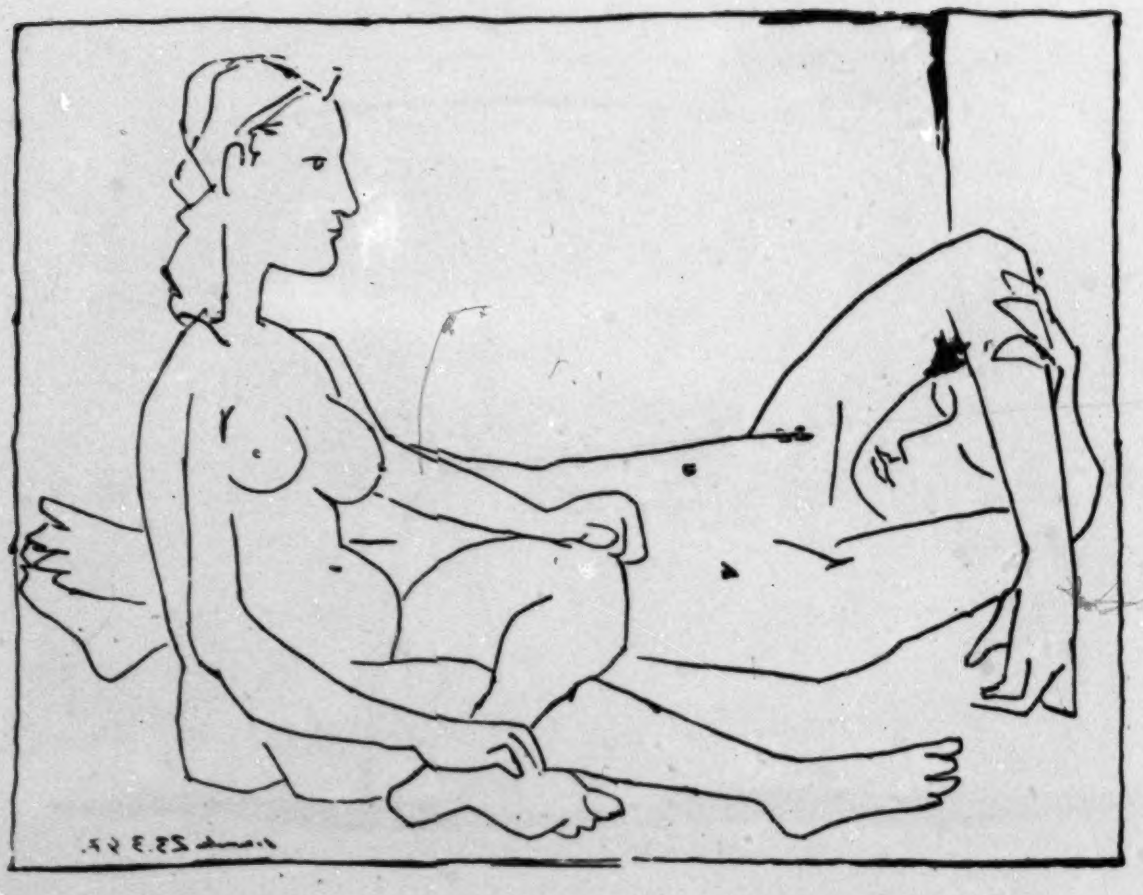
20.1.47.

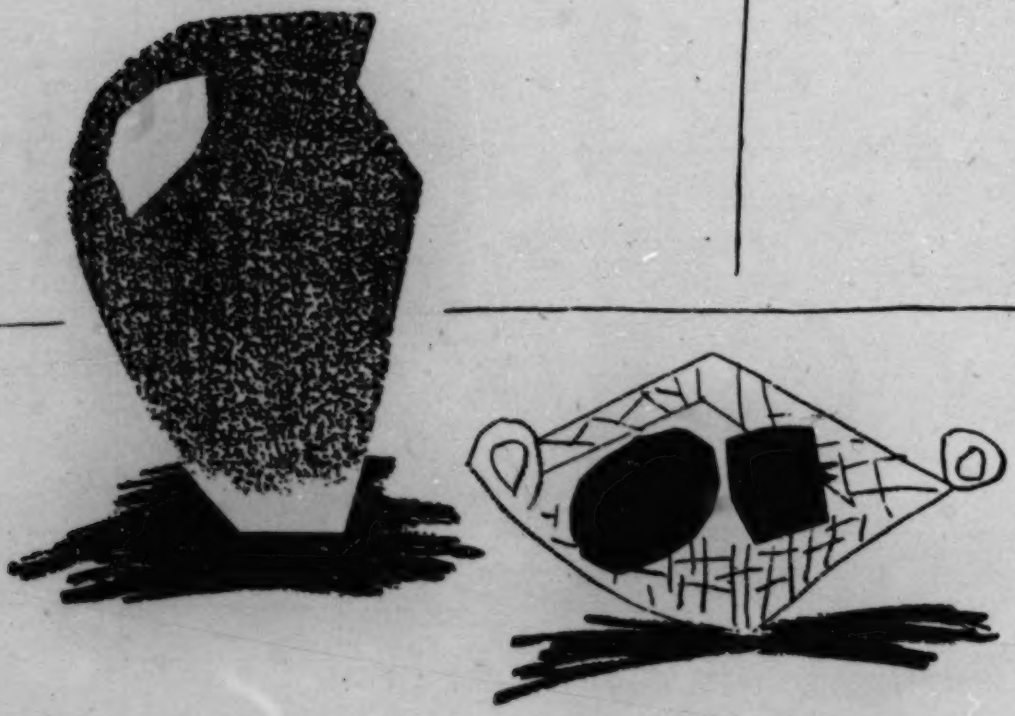




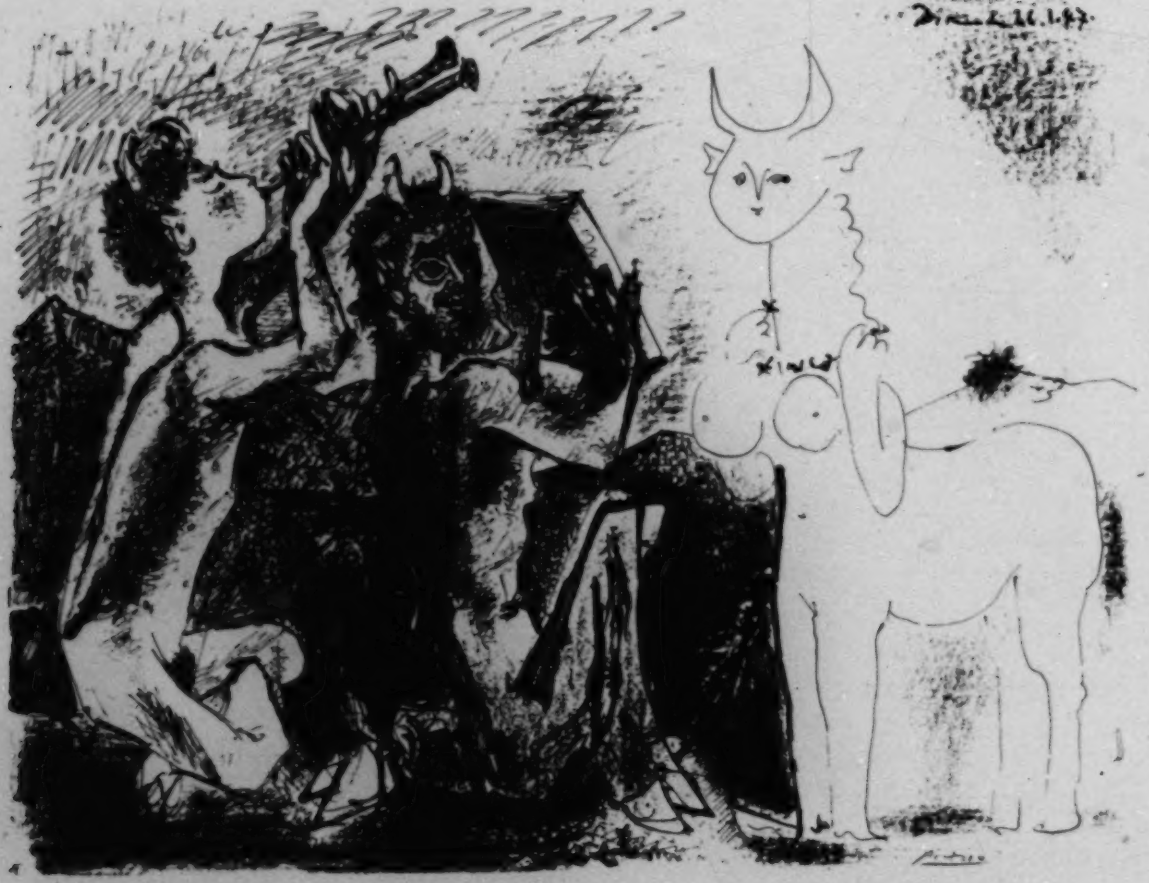


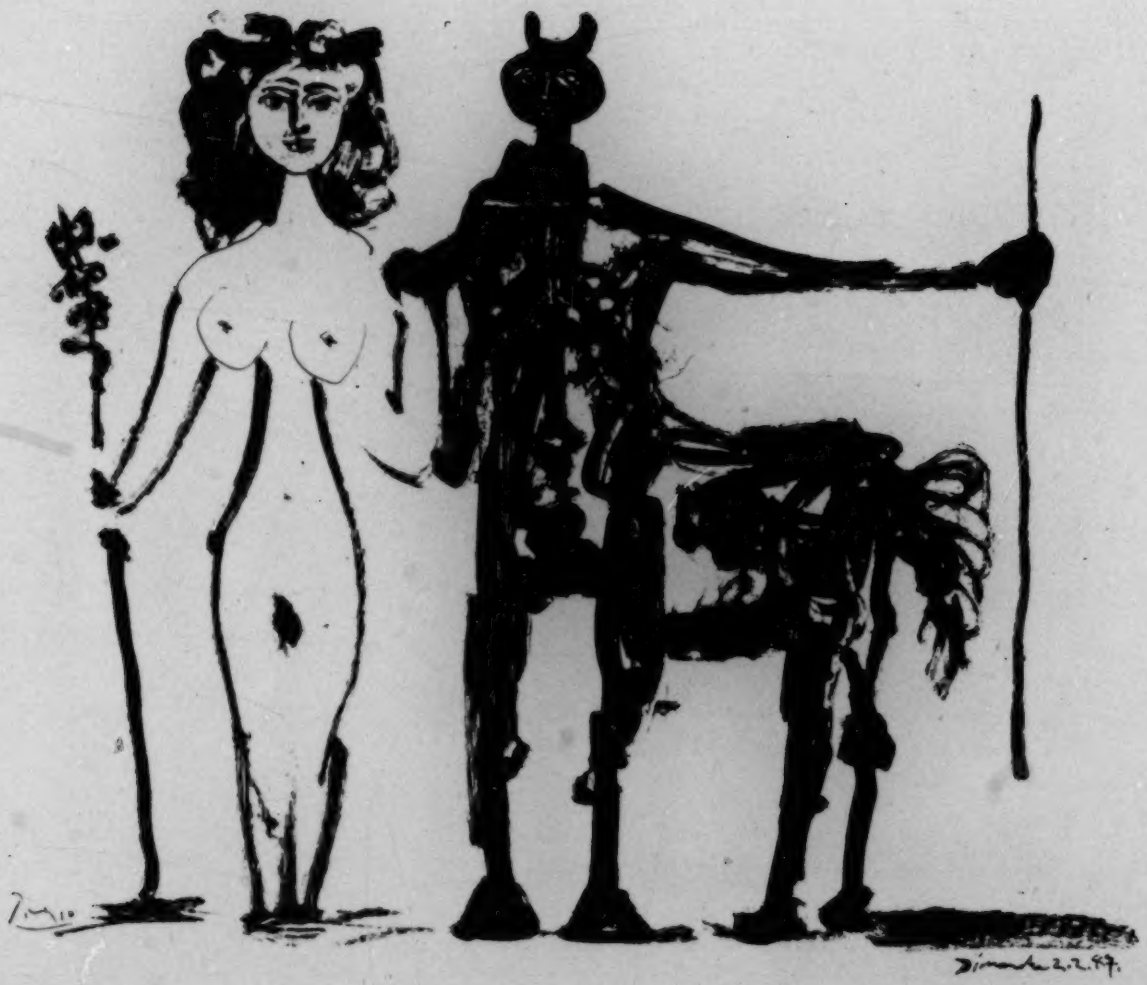






M. 3. 92.





2.2.67.